THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.

1981 **Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F.**

ADMISSION: $2.50 FREE COFFEE

For information call 586-8486.

Film passes available at the door
5 admissions for $10.00

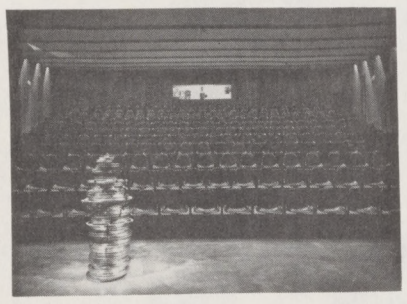


Photo: Martin Shaer

THURSDAY, MARCH 5–SATURDAY, MARCH 7

The 3rd S.F. Art Institute Filmfestival

SUNDAY, MARCH 8

IT'S BEAUTIFUL WHEN THE PAIN STOPS

BOB SCHNEIDER slide performance

Bob Schneider has a considerable reputation in New York as a performance artist and has been compared to such artists as Jack Smith, Ken Jacobs and Red Grooms. This event marks Schneider's first visit to the West Coast.

IT'S BEAUTIFUL WHEN THE PAIN STOPS is a polemic on cultural stereotypes. Rather than treating these stereotypes as benignly deplorable, Schneider demonstrates their infectious malevolence. The work includes a collection of seventy-five slides shown three times in varying order and time intervals, each time accompanied by a different sound/narration. The slides, found in stores along Canal street, were probably rejected by their original owners as insulting. In fact they are poignant documents of Americans standing defenseless before their Kodaks .... Schneider is not a champion of kitsch. He has an ability to find obscure material and give it a home. In taking slides and soundtrack from many disparate sources, Schneider has given them lives larger than those they were meant to represent. IT'S BEAUTIFUL WHEN THE PAIN STOPS gives a place and identity to the refuse of post WW II middle America.

--Richard Levine

from LIBERTY'S BOOTY by Vivienne Dick

THURSDAY, MARCH 12

LIBERTY'S BOOTY

VIVIENNE DICK in person

"Out of the murky, battered and desperate aspirations of the so-called New Cinema, one genuinely interesting filmmaker has emerged... . While not at all didactic, Dick's films are feminist. They star women, the women of the new/no wave music/film/art world..." - Amy Taubin , Soho Weekly News

"Dick shows her films in rock clubs, uses wall posters to promote her work, disdains certain sacred cows of the New American Cinema... As far as I'm concerned, Dick has put the "down under" back into underground film, re-capturing elements of passion, critical irony, and populism without surrendering to reactionary form." - Jim Hoberman, Millenium Film Journal

Our program will include:
LIBERTY'S BOOTY (1980) 55min. - A comment on our coca-cola freedom, the dollar bill is a symbol of possession and control. Sex is for sale, like baseball players and white babies. - Vivienne Dick
Also included will be a recently completed film as yet untitled
Note: Our program will be completely different from her show at the Pacific Film Archive on March 10.

SUNDAY, MARCH 15

Cinematheque 20th Anniversary

The Films of MARIE MENKEN & WILLARD MAAS

Presented here are nine films by two of the avant-garde's most influential film artists. Stan Brakhage has written of Marie Menken: "In her 24 diamond-frames-per-second she proves that flowers may be films and films, flowers. She, Gertrude Stein and my wife are the three women who have most influenced my life."

Our program will include the following:
VALENTINE FOR MARIE (1965) 4min. & GEOGRAPHY OF THE BODY (7min.) by Willard Maas,
ARABESQUE FOR KENNETH ANGER (4min.), BAGATELLE FOR WILLARD MAAS (5min.), NOTEBOOK (10min.), GO GO GO (12 min.), LIGHTS (7min.), SIDEWALKS (7min.) & MOONPLAY (5min.)

THURSDAY, MARCH 19

SUBTRACTIVE DIPTYCH

JANIS LIPZIN in person

"Lipzin's films have been a positive and often pervasive influence on her contemporaries. Her research into advanced film processes and technical invention grew from a distinctive personal vision of film. In these films a powerful visual coherence is developed through organizational elements of factoring, categorization, resemblance, and structural repetitions. Those forces of organization and energy patterns which seem to exist at the threshhold of ordinary perception are explored in her films, which are formaly rich, conceptually coherent and unexpectedly revealing of woven layers of kinetic and emotive intensity." - Carolee Schneeman

In addition to a selection of her earlier films our program will include the following world premieres:
SUBTRACTIVE DIPTYCH part I: Apotheosis of Leo by Joel Singer (1981)
SUBTRACTIVE DIPTYCH part 2: Selective Disclosures by Janice Lipzin (1981)
VISIBLE INVENTORY NINE: Pattern of Events (1981)
"just what the doctor ordered." - Hollis Frampton

Donna Kerness in BORN OF THE WIND

SUNDAY, MARCH 22

Cinematheque 20th Anniversary

8mm Films of the KUCHAR BROS.

MIKE KUCHAR in person

Long standing members of the S.F. film community, the Kuchar Brothers achieved their early fame rather rapidly with the showing of their 8mm films made in the Bronx at the N.Y. Filmmaker's Cinematheque. This program will feature a selection of that early work.
I WAS A TEENAGE RUMPOT (1961)
PUSSY ON A HOT TIN ROOF (1961
LUST FOR ECSTASY (1962)
BORN OF THE WIND (1962)
A TOWN CALLED TEMPEST (1963)

THURSDAY, MARCH 26

PINE SPRING AT JONES MOUNTAIN and other films

MICHAEL MIDEKE in person

Presented on this program will be three world premieres by one of the cinema's formost lyricists. His films exhibit a purity of vision and integrity which has continued with a high degree of intensity into the present work. Our program will include:

PATHS OF FIRE (1975) 4min.
GOATS (1977) 7min.
THE VEILED FOREST (1977) 4min.
IMPRESSIONS OF MY RIGHT HAND (1976) 5min.
DEVIL'S CANYON (1977)
WATERLIGHTS (1980)
RAINBIRD (1980)
PINE SPRING AT JONES MOUNTAIN (1980) 20 min. - is a product of 6 months devoted to filming several aspects of a small spring of water that appears on a very steep mountainside... ranging from views from permanent camera-mounts set across a narrow canyon from the spring to extreme close up studies of the rock and water surfaces, insects going about their business, the debris that comes to rest in such places etc. - M.M.

SUNDAY, MARCH 29

DREAMWORK

JOANNA KIERNAN in person

Joanna Kiernan is a young filmmaker from England who has shown extensively on the East Coast. This is her first one-woman show here at the Cinematheque. Of her films, Amy Taubin in the Soho Weekly News has written: "...the strongest aspect of her filmmaking is her ability to compose vivid, complex images with work-a-day objects: shower handles, hands on a kitchen counter, the shadow of a tree on a frame house. Her films are grounded in these images; one maintains the sense and memory of them through the images rather than the editing structure or the sound-image relationships,... " Our program will include the following:

REPRESENTING (1977) 35 min.
POINTS OF VIEW (1978) 15 min.
DREAM-WORK (1980) 43 min. - Six dreams and their attendant analyses are read from Sigmund Freud's "The Interpretation of Dreams". ... While it is Freud's interpretation which is being utilized, the filmic interelations of sound and image, and the particular selection of dreams, provide another, autonomous text. - J.K.

THURSDAY, APRIL 2

SHELL SHOCK ROCK

"An alternative blast from Belfast"

TWO SHOWS - 8:00 & 9:30

SHELL SHOCK ROCK (1979) 58 m. by John Davis - Punk rock in Northern Ireland featuring : Stiff Little Fingers, Rhesus Negative, Rudi, Outcasts, Protex, Parasites, Victim. A documentary on the Ulster punks and how the New Wave face the political turmoil in Ireland. Banned in Ireland because of the controversial subject matter the film shows the effects of the war on the kids of Belfast.
"Unlike the majority of verite punk pix, SHELL SHOCK ROCK can't be categorized as exploitive voyeurism but as a community service."
- New Musical Express

FRIDAY, APRIL 3

OPEN SCREENING

Bring your own — No films accepted after 8:00

SUNDAY, APRIL 5

Cinematheque 20th Anniversary

Avant Garde Films from the 50's

Included on this program are six classics from the 50's including Chris MacLaine's THE END which was shown in a shortened version last year at The S.F. Filmfestival's Spring eddition.

FOUR IN THE AFTERNOON (1950) 15 min. by James Broughton
RABBIT'S MOON (1950) 16 min. by Kenneth Anger
UN CHANT D'AMOUR (1952) 20 min. by Jean Genet
IN THE STREET (1952) 16 min. by James Agee
THE END (1953) 35 min. by Chris MacLaine
DESISTFILM (1954) 10 min. by Stan Brakhage

THURSDAY, APRIL 9

THE ADVENTURES OF SKY BABY PT IV: THE MAN WHO LIVED TOO SOON

TIM KENNEDY in person

"The live creature demands order in his living but he also demands novelty. Confusion is displeasing but so is ennui. Only persons who have been spoiled in early life like things always soft; persons of vigor who prefer to live and who are not contented with subsisting find the too easy repulsive. The difficult becomes objectionable only when instead of challenging energy it overwealms and blocks it.

"Some products have an immediate vogue; they are the "best sellers" of their day. They are easy and so make a quick appeal. Their popularity calls out imitators, and they set the fashion for a time. But their ready assimilation into experience exhausts them very quickly; no new stimulus is derived from them. They have their day - and only a day. In THE ADVENTURES OF SKY-BABY the element of continual variation provided is what makes the work wear. Recurring relationships serve to define the parts giving them individuality of their own. Episode IV of the adventures reveals itself as the pivotal entity of this seven part serial. THE MAN WHO LIVED TOO SOON mirrors the past and future episodes, because of the interaction and a association with this vital part, serving the construction of an expanding whole."

-- Joel Forrester/ Institute of Restlessness/ N.Y.C.

"Low pressure prevails west of the Rocky Mountains, in Idaho and south of the Columbia River as far as Nevada. Hurricane conditions continue along the Mississippi Valley and into the Gulf of Mexico. Blizzards are reported in Missouri. High winds are blowing southeastward from the West Indies and shipping along the coast of Brazil has received a warning."

--"The Man Who Lived Too Soon"

SUNDAY, APRIL 11

Cinematheque 20th Anniversary

The Films of KENNETH ANGER

On this program are three films by the Magus of avant garde cinema, Kenneth Anger.
PUCE MOMENT (1962) 7 m.
EAUX D'ARTIFICE (1953) 13 m.
INAUGERATION OF THE PLEASURE DOME (1954) 38 m.

THURSDAY, APRIL 16–SUNDAY, APRIL 19

19th Annual Ann Arbor Film Festival tour

The Ann Arbor Film Festival continues to be the largest & most comprehensive independent film festival in the world. The tour will consist of two different programs each night at 7:00 & 9:00 with two programs of winners & highlights on Sunday. Special discount tickets available. Call 771-7020 for more info.

THURSDAY, APRIL 23

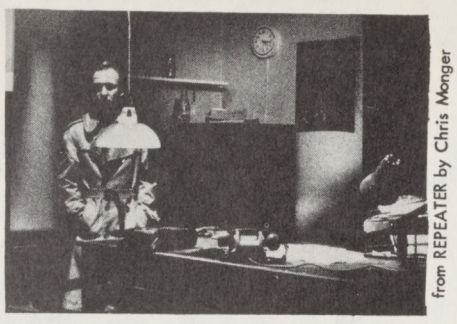
UNDERGROUND U.S.A.

A film by ERIC MITCHELL

Bay Area Premiere

TWO SHOWS: 8:00 & 9:45

UNDERGROUND U.S.A. (85m.) - " More Morrissey than Warhol (with cameos by Jackie Curtis and Taylor Mead), UNDERGROUND U.S.A. is 'Sunset Boulevard' out of 'Heat' transposed to a new wave haute monde. The Gloria Swanson character, here a faded underground superstar, is played with convincing self-absorption by platinum haired Patti Astor. Mitchell , whose emotional affect makes Joe Dallesandro seem like a Jack Lemmon hysteric, is the hustler who manages to install himself in her foredoomed life; while, in a witty bit of casting, 'Chelsea Girls' alumnus Rene Ricard plays the Von Stroheim Mitchell nudges aside but fails to replace."-J. Hoberman/Village Voice



from REPEATER by Chris Monger

SUNDAY, APRIL 26

REPEATER

British filmmaker CHRIS MONGER in person

Chris Monger has been referred to as the Welsh Godard. Strong elements in his work, according to Malcolm Le Grice , are his "severe iconoclasm" and his "poetic wit." Of his film REPEATER (1980) 75 min. he has stated, "...I set out to create a narrative that could be slowly taken apart and then apparently re-assembled, hoping that an audience would both believe, disbelieve and then again believe the characters.

"I also set out to make the film quite glossy and to not look like an 'avant-garde' film . "

also on this program a recently completed film, VOICE OVER.

THURSDAY, APRIL 30

S.F. New Wave Films

This program will include the following films:
ONE-MINUTE FILMS (4m.) by Graeme Whifler -with the Residents
THIRD REICH AND ROLL (5m.) - with The Residents
SNAKEFINGER (5m.) by Graeme Whifler "Man in the dark Sedan"
BURROUGHS (5m.) by Mark Olmstead - Wm. Burroughs, night Tenderloin sts.
DEAF/PUNK (8m.) by Richard Gaikowsky - late great Deaf Club, Offs.
UNITS TRAINING FILM NO. 1 (12m.) by Scott Rysler -found footage, Units
THE DEATH OF JIM MORRISON (15m.) by Tom Huckabee - Doors
FRICTION (5m.) by Tadashi Hersoe - Japan's #1 punk band
plus other films t.b.a.

SUNDAY, MAY 3

Cinematheque 20th Anniversary

Brakhage's SCENES FROM UNDER CHILDHOOD

SCENES FROM UNDER CHILDHOOD: SECTIONS 3&4.
"...a shattering of the 'myths of childhood' through revelation of the extremes of violent terror and overwhelming joy of that world darkened to most adults by their sentimental remembering of it...a 'tone poem' for the eye-very inspired by the music of Oliver Messaen." - Stan Brakhage

THURSDAY, MAY 7

Two Testaments

TESTAMENT by JAMES BROUGHTON
FILM PORTRAIT by JEROME HILL

Presented on this program are two masterpieces of filmic autobiography:
TESTAMENT (1974) 20 m. by James Broughton
FILM PORTRAIT (80 m.) by Jerome Hill - "Specifically, the film deals with the family of James J. Hill, the family that built the railroads of America, and the development of Jerome Hill himself as a Young Man and an Artist. ...It's about the liberation of an artist from the bonds of his family, his class, the fashionable art styles, and a thousand other bonds: a liberation through cinema." - Jonas Mekas

FRIDAY, MAY 8

Open Screening

Bring your own — No films accepted after 8:00

SUNDAY, MAY 10

STAGEFRIGHT

West Coast premiere
JON JOST in person

LAMPENSIEBER (STAGEFRIGHT) (1981) 75 m. by Jon Jost - "is an essay-film, which, building step-by-step, provides in purely cinematic terms a rudimentary history of the development of language. Beginning with simple body movement(dance), then facial expression (mime/conciousness), vocal expression (voice/language), then a 'text' (Cain & Able) and lastly theatrical self-consciousness in the form of make-up, LAMPENSIEBER lays a groundwork for 'Theater'. It then provides a 'small slice' of theater presented in the abstract: illusion, a cheap political skit, crying, laughing, the classic 'pie in the face'. All of these elements are orchestrated to provide in the viewer questions about theater, language, and ultimately life. While the intent of LAMPENSIEBER is to weigh some questions about theater & language, the form is poetic and cinematic, and the result is dramatic." - Jon Jost

This program is supported in part by grants from the San Francisco Hotel Tax fund, the California Arts Council and the National Endowment for the Arts, a Federal Agency.

To recieve our posters in the mail, send your name address & Zip code to:
Cinematheque mailing list/Foundation for Art in Cinema/339 Head st.
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